The University of Alberta Department of Music presents:

Music at Convocation Hall

Lidia Khaner, oboe

Janet Scott Hoyt, piano

Sunday, November 23, 2008

7:15 pm Pre-concert Talk by **Dr Mary Ingraham**

8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

Sonata (after the Quartet for Oboe and Strings) K. 370 (1781) — Wolfgang Amadeus Mozart (1756-1791), arr W Salomon
- Allegro
- Adagio
- Rondo

Romanze, Op 94, № 1 (1849) — Robert Schumann (1810-1856)

Concert Piece, Op 33 (1846) — Julius Rietz (1812-1877)
- Andante sostenuto
- Intermezzo
- Finale

Intermission

Sonata (1947) — Henri Dutilleux (b. 1916)
- Aria
- Scherzo
- Final

Sonata (1962) — Francis Poulenc (1899-1963)
- Elegie
- Scherzo
- Déploration

Sonata, Op 166 — Camille Saint-Saëns (1835-1921)
- Andantino
- Allegretto
- Molto allegro

Program Notes
by Andrea Eng

Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. The son of a court musician employed by the Archduke, he grew up in a very musical household and both he and his sister showed great talents at musical performance. Mozart's father, Leopold, exploited the talent that his children displayed by taking them on various tours of Europe to showcase their abilities when they were quite young. Mozart was reported to have been exceptionally skilled at the keyboard, violin, and viola and the stories of his musical abilities are legendary to say the least.

Mozart was prolific in every musical genre, including chamber music. Although his chamber music generally gets looked over for his larger scale works such as operas and concerti, he did write a large amount of music for various combinations of instruments including serenades, divertimenti, and a number of works for Masonic events. Many of Mozart's chamber works were written as small commissions, favours for friends (such as the *Duos for Violin and Viola*, K.423 and K.424 (1777) written for Michael Haydn to help him complete an unfinished commission while he was too ill to compose it himself), or as gifts. The fact that these shorter works garnered less attention at the time of their composition does not mean that they lack the characteristic Mozart charm. On the contrary, they are all the more intriguing due to the ability for each of these individual works to synthesize so much of the characteristic Mozart style.

***Sonata, K.370* (1781) (after the *Quartet for Oboe and Strings*), arr. W. Salomon**

The *Sonata, K.370* was written for and dedicated to Mozart's friend Friedrich Ramm, who was an exceptionally talented oboist. Mozart wrote it with Ramm's specific abilities and tonal qualities in mind, and completed it in 1781 just after Ramm was hired as the principal oboist in the orchestra for his opera *Idomeneo.* The sonata reaches to exceptionally high notes for any oboist, and in a range that was particularly challenging for the larger bored instruments of the eighteenth century. Several decades passed before the work was published, and sometime after that before it was performed by anyone other than Ramm himself.

The *Sonata, K. 370* was originally scored as a quartet for oboe, violin, viola, and cello and has been arranged for oboe and piano by W. Salomon.

Robert Schumann (1810-1856)

Robert Schumann was a German musician, music critic, and composer. His father owned several presses, and was an editor and writer, but his mother encouraged his evidently natural musical abilities. He studied music privately in his youth and then turned to more formal studies after spending a short time studying law at the University of Leipzig. He studied piano and composition with acclaimed teacher Friedrich Wieck and he would later fall in love with and marry Wieck's daughter Clara. After a finger injury in 1831 that left Schumann unable to play piano, he turned his focus to musical composition and, following in his father's literary footsteps, music criticism.

Schumann's compositional output is divided into bursts of intense, almost obsessive, compositional focus on a particular genre or style. The year he married Clara Wieck (1840) is often known as the 'Liedarjahr', due to his unusually high output of art songs, 1841 was a predominantly symphonic year, and 1842–1843 was a period of chamber music. 1849 was one of the most productive years of Schumann's career overall, (especially in the wake of the previous three years where very little was composed at all). In 1850 he was appointed Music Director at Düsseldorf where he remained until being hospitalized for poor mental health in 1854. Schumann died in a private asylum near Bonn in 1856.

***Romanze Op. 94 no. 1* (1849)**

The *Romanze, Op. 94 no 1* is the first of a set of three *Romanzes* composed by Schumann in 1849. This work is technically demanding, requiring breath control that would have been almost unimaginable in Schumann's time: Schumann even re-scored this set of works for cello and for violin, fearing that no wind player would want to attempt it.

While the tessitura of the melodic line is well within the range of a nineteenth century oboe, the challenge lies in the lengths of the phrases the composer requires the soloist to play. The demand for long, sustained melodic lines is evident from the first phrase of the piece, where the oboe line seems to float along endlessly without a break. The work begins in a minor key in the low range of the piano, and as the oboe enters the melody leaps up and then slowly meanders down to its lower register. There is plenty of time in the graceful descending melody for careful use of rubato as if to give a sense of floating and falling gracefully in the breeze. The melodic leap up and meandering descent becomes the theme taken up by the piano as well and it is passed between the two instruments freely. The piece closes as calmly and quietly as it began.

Julius Rietz (1812- 1877)

Julius Rietz was a German–born cellist, conductor, composer, and editor of music. He came from a family of musicians who were very active in nineteenth century musical life in Germany and both Julius and his brother, Eduard, were close friends and colleagues of Felix Mendelssohn. Rietz held important musical positions around Germany, including City Music Director of Düsseldorf (1834–1847), Director of the Leipzig Singakademie (1847–1860), Musical Director of the City of Dresden (1860–1877), and as Chief Conductor of the Lower Rhine Music Festival for several years.

Rietz's music is generally considered conservatively classical for this period in the nineteenth century, and his work follows in the tradition of Mendelssohn. Rietz avoids the overly dramatic forms and expressions popular with composers such as Liszt and Wagner, and maintains a lighter spirit overall.

***Concert Piece (Konzertstück), Op. 33* (1846)**

A piece that is rarely performed or recorded, Rietz's *Konzertstück, Op. 33* follows in the long established eighteenth century tradition of works for solo oboe. Originally written for solo oboe and orchestra, there are three distinct sections in this single movement work: an *andante sostenuto* Introduction; an 'Intermezzo' that takes up a significant body of the work; and a brief *allegro animato* Finale.

The work opens with a slow introduction of thematic material in F minor, before the solo line enters with a beautiful yet plaintive melody over a pulse-like accompaniment. A brief cadenza leads *attacca* into a much brighter *allegretto con moto* 'Intermezzo' where the soloist's agility is fully displayed. The melodic line dances in a duple metre and passes several times from oboe to accompaniment and back. The brief and dramatic B section darkens the mood before returning to the light dance of the beginning of the 'Intermezzo', which leads into the extended cadenza–filled Finale that subjects the melodic material of the 'Intermezzo' to quick and decorative flourishes for the close of the work.

Henri Dutilleux (b. 1916)

Henri Dutilleux was born in Angers, France in 1916. He studied at the local *Lycée* as well as the Douai Conservatoire until he was admitted to the Paris Conservatoire in 1933. He won the *Prix de Rome* on his third attempt at the competition in 1938 with his *L'annneau du roi* (1937), one of only a handful of works that survives from Dutilleux days as a student.

Dutilleux remains his own most unforgiving critic. He personally destroyed almost everything he composed prior to 1947, and considers the *Sonata for Piano* (1947), written and dedicated to his wife Geneviève Joy, to be his Op. 1. He is known for making extraordinary requests in regards to performances and recordings of his early music, specifically to refrain from performing some of them at all.

Dutilleux's music is characterized by a general lack of tonality, but not being specifically atonal. He often uses repeated tones as a central focus and to create a reference point in the overall work. His music also draws significant inspiration from literary and visual art works. Active as a composer until the early twenty-first century, Dutilleux's works range from the genres of symphony and sonata through to film music and tone poems.

***Sonata* (1947)**

Although the *Sonata* (1947) is often performed, very few recordings of it actually exist. This is due to the nature of the composition. Dutilleux wrote the first two movements of his *Sonata* as a test piece for the Paris Conservatoire and added the Finale later. Written in a very short amount of time at the request of Claude Delvincourt (who needed pieces for student examinations at the Conservatoire), Dutilleux was forever disappointed in the work overall, and felt that there were only mere moments in the first and second movements where his true intentions and style had come through.

Regardless of Dutilleux's opinion that the work does not do him justice, the *Sonata* is wistful and charming. The 'Aria' marked *grave* opens with a walking motion in the low piano that slowly plods its way to the upper registers of the piano. The oboe follows suit with low sustained notes that progressively rise in register as they become shorter and the step–wise motion becomes more melodic. The 'Scherzo', also *grave*, plays a strong counterpart to the walking motion of the preceding movement with its own march–like chords in the piano while the oboe skips along with a melodic line decorated with turns and flourishes that showcase the soloist's agility. The 'Finale' begins with a charmingly modal folk–like melody introduced in the piano that then passes to the oboe for development. The piece finishes in an unexpectedly bright mood, fully contrasting the dark opening.

Francis Poulenc (1899-1963)

Francis Poulenc was born in January 1899 to a wealthy bourgeois family in Paris. His father was the director of a large pharmaceutical business and his mother was from an artistically inclined family. Poulenc was encouraged from his youth and studied music and composition privately, having his first works published in London in 1917. He continued to compose during his mandatory military service from 1918 through to 1921 and returned to private study in 1921.

By the 1930s, Poulenc had established himself as a composer and a concert pianist in Paris. It was at this time that he partnered with baritone Pierre Bernac (a partnership and friendship that would last for the rest of his life) and began composing songs for them to perform in concert. The vast majority of Poulenc's piano, orchestral, and vocal music also was written during this point in his career.

Throughout his life Poulenc was well aware of, and took great interest in, the music by progressive and innovative composers such as Debussy, Stravinsky, Schoenberg, Webern, and Berg, although much of the music that he wrote was quite tonal and most obviously a product of nineteenth century influences.

Poulenc's chamber works fall into three compact chronological groups of only a few compositions each: 1918–1926, 1932–1948, and 1962. There are reports of several other chamber works, most of which were for strings, but Poulenc destroyed many of them due to his dissatisfaction in writing for these instruments. In the summer of 1962, however, Poulenc was inspired to write a set of sonatas for wind instruments. His last three works, *Sonata for Oboe and Piano*, *Sonata for Clarinet and Piano*, and *Sonata for Flute and Piano* were meant to be part of this set for winds that he did not live to complete. Poulenc died of a heart attack in January 1963.

***Sonata for Oboe and Piano* (1962)**

The *Sonata for Oboe and Piano* (1962) is Poulenc's last finished work, completed in the late fall of 1962. The *Sonata* is dedicated to the memory of Prokofiev, a composer that Poulenc had great respect for and, as is evident from a set of essays, he was intimately acquainted with and admired Prokofiev's work. Poulenc uses a slow–fast–slow pattern in the three movements, instead of the standard fast–slow–fast pattern and he makes a point of using a melodic theme from Prokofiev's *Flute Sonata, Op. 94* (1944) in the middle section of the second movement.

The first movement, 'Élegie' gives the feeling of a recollection and nostalgia. Built on a four–note motive introduced by the oboe in a high register at the very opening of the work, the motive is heard in both the oboe and piano parts as the melodic material passes between the two instruments in a conversational duet. The second movement is a Scherzo in ABA form with sharp and agitated bouncing line in the A section that frames a calmer melodious line in the slow B section. Poulenc described the third movement, 'Déploration', as a "sort of liturgical chant." The mournful tone of the oboe recalls the melodic lines of the two preceding movements but treats them with a delicate touch in their remembrance.

Camille Saint –Saëns (1835- 1921)

Charles Camille Saint–Saëns showed natural and distinct musical talent from a very young age. His first piano lessons are reportedly from when he was two-and-a-half years of age and his first public performance was in 1846 (at age 10) where he performed Mozart's *Piano Concerto in B–flat Major, K.450* (1784) from memory and with a cadenza that he wrote himself. Celebrated in his time as 'the next Mozart', Saint-Saëns focused his studies on music at the Paris Conservatoire, despite his interests and demonstrated intellect in several other fields including mathematics, religion, classical language, and natural sciences. He began studying composition in 1851 and competed twice for the *Prix de Rome*, but was unsuccessful. He won a *première prix* in another composition competition for his *Ode à Sainte–Cécile* in 1852. During his years at the Conservatoire, Saint–Saëns developed many close friendships with contemporary composers such as Berlioz, Liszt, Bizet, Gounod, Fauré, and Rossini, all of whom were immensely influential on his musical taste and compositional style.

Saint–Saëns' life was anything but uneventful. He joined the French Army and fought during the Franco–Prussian war (1870–1871) after which he was forced to take vacation time in Algiers to calm his nerves. He was married in 1875 but abruptly separated from his wife in 1878 after the tragic deaths of his two children within the span of a month. Forever restless, he left Paris in 1890 and returned only for short visits between retreats to various locales in the French Canary Islands, Africa, and Europe. The amount of travel in his later years affected the volume of his compositional output as well as his health. In 1920, in attempts to improve his health, Saint–Saëns retreated to Algiers one last time, and he died there in 1921.

***Sonata for Oboe, Op. 166* (1921)**

Like Poulenc's *Sonata for Oboe and Piano*, Saint–Saëns' *Sonata for Oboe, Op. 166* was one of the last major compositions he was able to complete, and it was also meant to be part of a larger set of sonatas for wind instruments, which includes the *Sonata for Clarinet, Op. 167* (1921), and *Sonata for Bassoon, Op. 168* (1921).

Saint–Saëns' *Sonata* strays from the traditional settings of large works that call for movements in contrasting tempi; rather its three movements gradually increase in speed from the opening 'Andantino' movement through the second 'Allegretto' movement and concluding with a 'Molto Allegro' that challenges even the most talented performer. The musical material draws from Saint–Saëns' interest in the music of Jean–Philippe Rameau and demonstrates a neo-Baroque style with many challenging flourishing passages and melodic decorations.

Lidia Khaner

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule für Musik with Ingo Goritzki and played with the Deutsche Kammerakademie.

Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. Shehas recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai.

Janet Scott Hoyt

Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Tanya Prochazka, Tsuyoshi Tsutsumi, Shauna Rolston and Zara Nelsova, as well as double bass virtuoso Edgar Meyer. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she acts as coordinator of chamber music studies and supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as an adjudicator, coach and workshop clinician.

Recently, she has become increasingly active as a recording artist. Previous recordings include a CD featuring the horn trios of Johannes Brahms and Canadian composer Elizabeth Raum, which she did with her husband David Hoyt, French horn and violinist Erika Raum; as well as "The Passionate Englishman" with cellist Tanya Prochazka. More recent releases are 'From the Library of Joseph Szigeti' with violinist Guillaume Tardif and "Inspiration" with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra as well as a CD of music for euphonium and piano with Matthew Clark.

The past few seasons have seen her perform in a wide variety of settings. Always active in the Alberta music scene, last year's travels took her across the country and into the North. During the summer of 2005 she toured in Europe playing concerts in Paris, London and Prague.

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